new music concerts

93-94 season Robert Aitken artistic director

A message from the Artistic Director

In this period of increased co-operation between nations, North American free trade and an enlarging European Community, we are faced with a sobering paradox, the revival of nationalism, violent prejudices and enlarged ethnic tension. One would think that lessons had been learned from the results of such attitudes in the past. In most cases, major world conflicts have altered the whole direction of art. Music was not the same after World War I and only a few composers such as Bernd Alois Zimmermann and Karl Amadeus Hartmann kept to the same artistic line which existed in Germany before the Second World War. How altered would our musical life be had Beethoven died in the Napoleonic Wars or Debussy in the War of 1870. It was New Music Concerts' intention to make a musical statement addressing this issue.

Our initial idea was to feature, among others, the music of Irwin Schulhoff, who died in a concentration camp at Wulzburg. However, once we began our investigation, we discovered the names of countless composers who had died through world strife. (Jehan Alain, Maurice Jaubert, Toivo Kuula, Leo Smit, Rudi Stephan, Enrique Granados to name but a few.) It was immediately apparent that a single program could not satisfy the larger intention of the concert. So we decided to focus on one unique situation, the internment camp at Terezín (Theresienstadt). Even with this limitation, there is barely enough time to feature some of the more prominent composers, students of Janácek, Dvorák, Hába, Zemlinsky, and Schoenberg.

The wealth of talent lost and number of works unwritten should remind us all, not only of Terezín, but of the futility of prejudice, the terrible senseless waste and the needless suffering that can result from excessive nationalism, intolerance and bigotry.

Robert Aitken

Sunday, March 13, 1994
7:15 pm introductory film
8:00 pm concert
duMaurier Theatre Centre
Harbourfront Centre

LOST COMPOSERS

Music for the Survival of Spirit

HANS KRÁSA
"Brundibár" (1938) dur.48'
a film of the children's opera

RUDOLF KAREL
Nonet Op. 43 (1943) dur. 15'
I. Allegro con fuoco
II. Andante
III. Molto allegro

Robert Aitken flute
Keith Atkinson, oboe
Stan McCartney, clarinet
Kathleen McLean, bassoon
Harcus Hennigar, French horn
Fujiko Imajishi, violin
Doug Perry, viola
David Hetherington, cello
Roberto Occhipinti, double bass

HANS KRÁSA
Fünf Lieder Op. 4 (1926) dur. 6'
Brian Nickel, baritone
Andrew Burashko, piano

Program

VIKTOR ULLMAN

String Quartet no. 3 (1944) dur. 14'

I. Exposition

II. Scherzo

III. Development

IV. Largo

V. Rondo-Finale

The Accordes String Quartet

Fujiko Imajishi, violin

Marie Berard, violin

Doug Perry, viola

David Hetherington, cello

INTERMISSION

"The Führer Gives a City to the Jews"

(1944) dur. 28'

Nazi Propaganda Film

PAVEL HAAS

Ctyri Písne (1944) dur. 12'

Brian Nickel, baritone

Andrew Burashko, piano

GIDEON KLEIN

String Trio (1944) dur.14'

I. Allegro

II. Variations

III. Molto vivace

Fujiko Imajishi, violin

Doug Perry, viola

David Hetherington, cello

LOST COMPOSERS FROM TEREZÍN
MUSIC FOR THE SURVIVAL OF THE SPIRIT

One hundred and forty thousand persons were incarcerated by the SS during the Second World War in the fortress built in 1780 by the Hapsburg Emperor Joseph II. Named for his mother Empress Maria Theresa, Theresienstadt (in Czech, Terezín) lies an hour's drive north of Prague at the confluence of the Elbe and Eger Rivers against a picturesque backdrop of the mountains of central Bohemia. Joseph built the garrison to extend Hapsburg control over Czech sovereignty and to defend against a feared invasion from Germany. With towering ramparts laid out in the shape of a huge star, Terezín never served its original purpose, but instead was used as a maximum security prison. After the invasion of Czechoslovakia in 1939 it finally did fall into German hands, and in September of 1941 was selected by the SS as the site for a concentration camp to hold Czech Jews until their annihilation at Auschwitz.

September of 1941 also marked the edict that forbade Jewish musicians to perform, and music by Jewish composers to be played, in Czech lands. In defiance of the proscription, Jewish composers and musicians, amateurs as well as professionals, continued to practice their art secretly in the cafés and homes of Prague, often under pseudonyms. Music for the Middle European intelligentsia was more than a social grace, it was integral to the fabric of daily life, and music-making continued to be a necessity of Jewish life in the towns and cities of the German occupation and even under the conditions in Terezín.

The first Jewish transport arrived at Terezín in November of 1941, and during the next twelve months the

number of inmates swelled to over 58,000, many of whom were professional musicians from the finest orchestras and opera houses of Europe. They were jammed into quarters that had formerly accomodated 6,000 inhabitants. With the Jews incarcerated, the Germans relaxed the prohibition against musical performances and the bringing into the camp of musical instruments. An Administration of Recreation Activities [Freizeitgestaltung] was set up, the official members of which were relieved of manual labour so that they could devote their time to preparing cultural events. Thus the inmates were able to continue the cultural forms of their social life, and, as more and more people arrived, choruses and chamber groups, orchestras and opera ensembles were formed. The Freizeitgestaltung was the instrument of a cynical two-fold policy. On the one hand, the cultural activities kept the prisoners pacified until they were sent to the death camps that were already in operation not far to the east, and on the other, they would provide evidence to international inspectors that the Jews were being well cared for in "model" ghettos.

The Ministry of Propaganda of the Third Reich produced the film **The Führer Gives a City to the Jews** [Der Führer schenkt den Juden eine Stadt] during the summer of 1944, the only film known to have been made inside an operating German concentration camp. It represents an unusual form of propaganda because most of the scenes were staged for the camera and bore little or no resemblance to the reality of life in the camp, and it is the only Nazi-produced film that depicts Jews in a positive light. The film portrays the Jews as good-looking, robust, athletic, pure, cultured, and hard-working, the very type of the Aryan ideal. This film is dangerous because it was made for the express purpose of concealing the true character of the concentration camps, and thus has the

potential of being used to deny that the Holocaust ever happened.

Goebbels intended the film to prove to the International Red Cross and the world at large that Jews were being well treated in the camps. At the end of 1943 a major beautification program was instituted to prepare for a visit by the Danish Red Cross. The streets were repaired, living quarters spruced up, the town square cultivated, a lawn laid with paths for strollers, 1200 rose bushes planted, a music pavilion erected, and a children's playground constructed. Signs reading Grocery, Bakery, To the Playground, Library, School, Laundry, were produced by the inmates in the drafting shop. 7,500 older prisoners were shipped to Auschwitz to make space, and the remaining inmates threatened with reprisals if they did not cooperate with the deception. The Red Cross Commission visited on 23 June 1944 and duly filed a favourable report.

Inmates were conscripted to make the film. Kurt Gerron, the well-known German actor and director, directed a production crew that included Frantisek Zelenka, the Czech theatre architect, Joe Spier, the Dutch cartoonist (who made 400 sketches during the shooting of the film), and Hans Hofer, the assistant director. However, the script was supervised by the Camp Commandant Karl Rahm. Filming took place between August 16 and September 11, 1944. Some scenes (the swimming pool sequence) were staged for the film, while others (the gardening sequence) were shot outside the camp. Good-looking young Jewish men and women were shown at work in factories and workshops, shoeing horses and forging iron. People were filmed playing soccer, and attending evening lectures, a concert conducted by Karel Ancerl, the municipal baths and the library. The falsehold is obvious in the lack of any

footage of misery, hunger, overcrowding, disease, and the transports leaving for the East. Only the eyes tell the true story. On September 28, 1944 massive transports to Auschwitz began, including nearly all those who participated in the film production—the director, the crew, the actors, and extras.

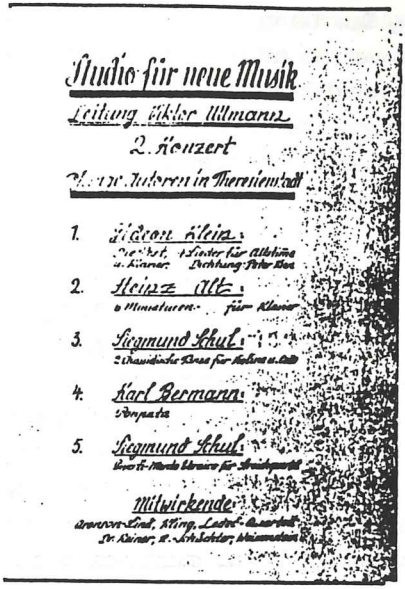
The symbolic life is double-edged at the best of times, but under such horrific conditions the edges become unbearably sharp. If for the oppressors the Freizeitgestaltung was a means of pacification, for the prisoners it was an instrument of resistance, defiance of death, and sustainment of hope amid some remnants of social life. Despite the lack of a piano the first cultural program was given on March 21, 1942, with readings, dance, and songs by Schubert and Dvorák. A broken down, legless, baby grand was discovered in a shed outside the town and moved secretly into the ghetto gymnasium at night. With this arrival, full-fledged song recitals and operas in concert form were made possible. Smetana's *The Bartered Bride* was performed in November, 1942, rapturously received, and repeated 35 times. Other opera performances followed—Pergolesi, Mozart, Verdi, and Mascagni. Eventually Bizet's *Carmen* was performed fully staged with an accompaniment that had swelled to two pianos. But the mounting of Johann Strauss's *Die Fledermaus* caused some dissension. German operetta cut too close to the bone, especially since a Jewish composer, Offenbach, could have supplied similar fare.

Along with the astonishing cultivation of the familiar repertoire, new opera was created. Viktor Ullmann composed *The Emperor of Atlantis, or Death Abdicates* for five singers and a 13-piece orchestra to a satirical libretto by the young painter and poet Petr Kien. Emperor Überall rules the corrupt and wicked Empire of Atlantis and orders Death to go to war to bring glory to the Emperor. Death

refuses and goes on strike. Since no one dies any more, Chaos ensues, and the Emperor realizes his error. In exchange for Death's return to duty, the Emperor must be his first victim. Ullmann's music also spoke to the Terezín situation. The opera opened with a trumpet call quoting the well-known "death" theme from Josef Suk's "Angel of Death" Symphony, and went on to use jazz idioms in the manner of Weill. The German national anthem appears in a minor key, and the opera closes with an arrangement of the chorale *Ein' feste Burg ist unser Gott*. The work was completed but not performed at Terezín. In October of 1944, while the opera was still in preparation, Ullmann, along with most of the artists involved, were transported to Auschwitz and gassed.

With the acquiring of additional pianos, recitals became more numerous. Chamber music was cultivated by string quartets that met regularly for informal sight-reading or intensive rehearsals, and some of the professional ensembles planned to continue their association after the war. Even more remarkable were the concert orchestras, which numbered at least four, in addition to bands for popular music. The most celebrated was the string orchestra conducted by Karel Ancerl, who survived the war to become Music Director of the Toronto Symphony from 1968 until his death in 1973. His enthusiasm for new music was evident in the camp orchestra repertoire, which included a piece by Suk and a new work composed in Terezín by Pavel Haas.

The present program focuses on the music actually created in Terezín. Just as societies for new music spring up wherever there are active composers, so the Terezín ghetto had its Studio for New Music led by the versatile and indefatigible composer, conductor, pianist, and critic **Viktor Ullmann** (b. Tesin, Silesia, 1 January 1898; d. Auschwitz, 17 October 1944). Two posters survive to


Studio für neue Musik.
Leitung Viktor Ullmann
2. Konzert
1. Viktor Klein:
2. Heinz Alt:
3. Siegmund Schul:
4. Karl Bermann:
5. Siegmund Schul:
Mitwirkende:

testify that Ullmann produced a series of concerts, one announced a program of "Young Composers of Theresienstadt," the other a recital of pieces by Zemlinsky, Schoenberg, Hába, Mahler, and Bruno Walter—as good an assortment of new music as one would have found in major cities.

Ullmann was educated in Vienna, where he studied piano with Eduard Steuermann and music theory and composition with Arnold Schoenberg. After the war he took up a post as vocal coach under Zemlinsky at the New German Theatre in Prague. In 1929 he was appointed director of the opera house in a North Bohemian town, where he premiered seven new productions, including Strauss's *Ariadne auf Naxos* and Krenek's *Jonny spielt auf*. But he returned to Prague the next year, wrote music criticism, and in 1935 resumed composition studies with Alois Hába. Between 1935 and 1942, when he was arrested and sent to Terezín, he composed numerous works—piano sonatas, a piano concerto, song cycles, and operas—several of which were published privately. At Terezín Ullmann composed at an intense rate, considering how many other duties he took on as an organizer of cultural events, performer, and critic. He produced there sixteen known compositions, with four more unfinished or partially lost.

widest international reputation. After composition studies with Zemlinsky, he worked as an accompanist at the New German Theatre in Prague. He continued his studies in Berlin and Paris, where he fell under the spell of "Les Six" and Stravinsky. In Paris he had a success in 1923 with movements from his Symphony and the First String Quartet. He returned to Prague in 1926, where he wrote the **Fünf Lieder.** Thereafter he composed a cantata, and an opera, which was premiered at the German Theatre under George Szell. In 1939 he collaborated with the Czech playwright Adolf Hoffmeister to produce his most celebrated work, the children's opera **Brundibár.** The premiere of the opera, performed at the Jewish orphanage Hagibor in Prague in the winter of 1942-43 under the noses of the Nazis, was given after Krása had been sent to Terezín. The children of the orphanage were arrested and arrived in Terezin in 1943, which made it possible to give the opera in the camp. Krása rescored the accompaniment for instrumentalists at hand, and it was performed on 23 September. **Brundibár** became the most popular attraction in the camp and was performed 55 times during the next 12 months.

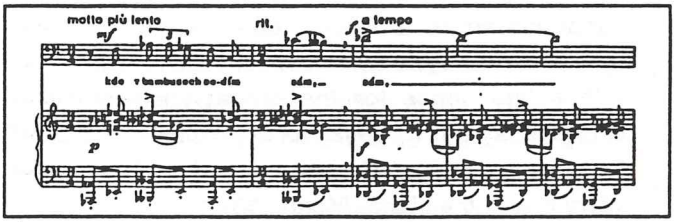
The children represented the hope for the future, while the story itself acquired a political connotation. The mean Brundibár personified Evil.

When the children started to sing the final chorus: "Brundibár defeated, we got him already,"

there was no doubt in the minds of all present
that they were singing about Hitler himself.
(Joza Karas, *Music in Terezín* p. 102).

A committee of the International Red Cross visited the camp in September of 1944, and scenes from the opera were recorded on film to prove that all was well in the Jewish ghetto. But as soon as the visitors left, the cast of the opera and the composer were transported to Auschwitz and executed.

After military service in the First World War **Pavel Haas** (b. Brno, 21 June 1899; d. Auschwitz, 17 October 1944) furthered his studies in composition in 1920 with Janácek at the State Conservatory in Brno. His output during the next twenty years is not large owing to many works left incomplete, although he wrote numerous scores for theatre and films. Haas was sent to Terezín in



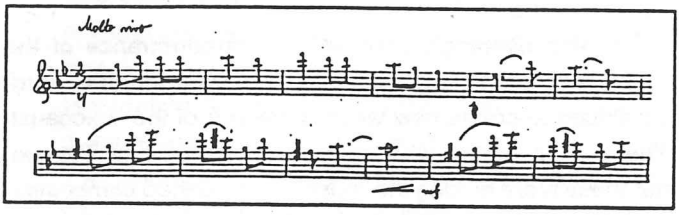
1941, where he produced several compositions, including a setting for male chorus of a poem by the Israeli author Jakov Simoni. He then set **Four Chinese Poems** in the Czech translation by Bohumil Mathesius for a recital by the baritone Karel Berman. Berman, who is still active as a singer in Prague, was unable on account of his health to accept the invitation from New Music Concerts to sing these songs in Toronto. Ullmann's review of the premiere given in May, 1944 conveys the enthusiasm and sympathetic engagement with which he encouraged discourse about new music in the camp:

Once one has heard them, one would not want to miss Haas's topical songs so full of life, and live with them in intimate relationship. For only this way can new art succeed in the course of time: it becomes house music and an indispensable friend, like a good book, like everything that one acquires with practice. An especially lucky hit is the graceful, bright, and rhythmically pulsating second song of the cycle, which turns up later once more in the fourth song as the coda of the whole work, and brings it to conclusion. However, even these earnest songs, yearning for him—in which the first and third are linked with each other by an *idée fixe* of four tones that returns as ostinato or cantus firmus in manifold metamorphoses—are the result of an impressive, genuine, and still progressive inspiration. Stylistically, the Haas songs are very personal... The harmony is not expressionistic, although dissonant chords prevail, but they are subordinated to a latent tonal center. Berman recreated the cycle with utmost musicianship and with a fine sense for the characteristic musical language, as well as being vocally expressive; Rafael Schächter was an affectionate and understanding interpreter at the piano. (Karas, 83)

Rudolf Karel (b. Plzen, November 1880; d. Terezín, 6 March 1945) was already 61 and suffering from heart disease when he was arrested and incarcerated at Terezín in 1943, where he died of dysentery. As a youth he studied law and composition in Prague, where he was a pupil of Dvorák. During the First World War he was interned in Russia. In 1923 he was made professor of composition and orchestration at the Prague Conservatory, a position he was forced to relinquish in 1941.

Karel's early music was influenced by Dvorák and Tchaikovsky, but his mature style is complexly polyphonic,

with involved variation form, modally-tinged harmony and irregular rhythm. The difficulty of his music delayed acceptance, and his later music tends to greater simplicity. He continued to compose in the prison hospital at Terezín with the assistance of the guards and prison physician, who "smuggled to him pieces of neatly folded toilet paper lined with music staff on which he wrote his new compositions. These were collected and secretly taken out of the premises for safekeeping. In this way, without an overall view of the work, Karel composed the Nonet, Op. 43 (Karas, 191). He also wrote an entire opera by this exacting



and laborious means. Unfinished at the time of Karel's death, the Nonet was completed from sketches by a Fr. Hertl. The three movements comprise a sonata design in G minor, a three-part song form in E, and a rondo in D minor/G minor inspired by Bohemian folk music.

Tonight's concert falls close to the fiftieth anniversary of March 8, 1944, when 3,823 Czech Jews from Terezín, who had been settled in the "family camp" at Auschwitz-Birkenau, were murdered in the greatest mass killing of Czech citizens during the Second World War. The family camp was established six months earlier at Birkenau as another model ghetto for propaganda purposes, but no Red Cross committee ever visited it. Nevertheless, music lived on. There were performances of a children's opera based on the story of Snow White and choral singing. The melody for the Ode to Joy from

Beethoven's Ninth Symphony and other songs were sung before an audience of inmates and guards by children in a cell block not far from the roaring crematoria. It is an image of the most catastrophic split imaginable between human aspiration and degradation. There is a lesson for us today in the fact that the engine of the Holocaust permitted the musical life of the condemned to flicker on even in the shadow of the ovens. The compositions of Ullmann, Haas, Klein, Karel, and Krása were created at Terezín because the German propaganda machine needed to preserve at least for a while some vestige of humanity for display to the outside world.

This evening's concert is in remembrance of the musicians at Terezín who with unquenchable spirit continued to create new work in the eye of the Holocaust. There were others who created new music at Terezín, but these were among the most accomplished composers. As in their careers before the war, they cultivated at Terezín the diverse streams of the Czech musical imagination that flowed from Dvorák, Janácek, and Hába. Had they survived the war, they would now be among the most respected musical elders of the Czech Republic. This concert is also an appreciation of music which deserves a permanent place in the repertoire and which, because of the tragic fate of its authors, is only now being rediscovered. But their music also brings the message that the eyes and hearts of the free world must never cease to be vigilant in seeking out and intervening in crimes against humanity.

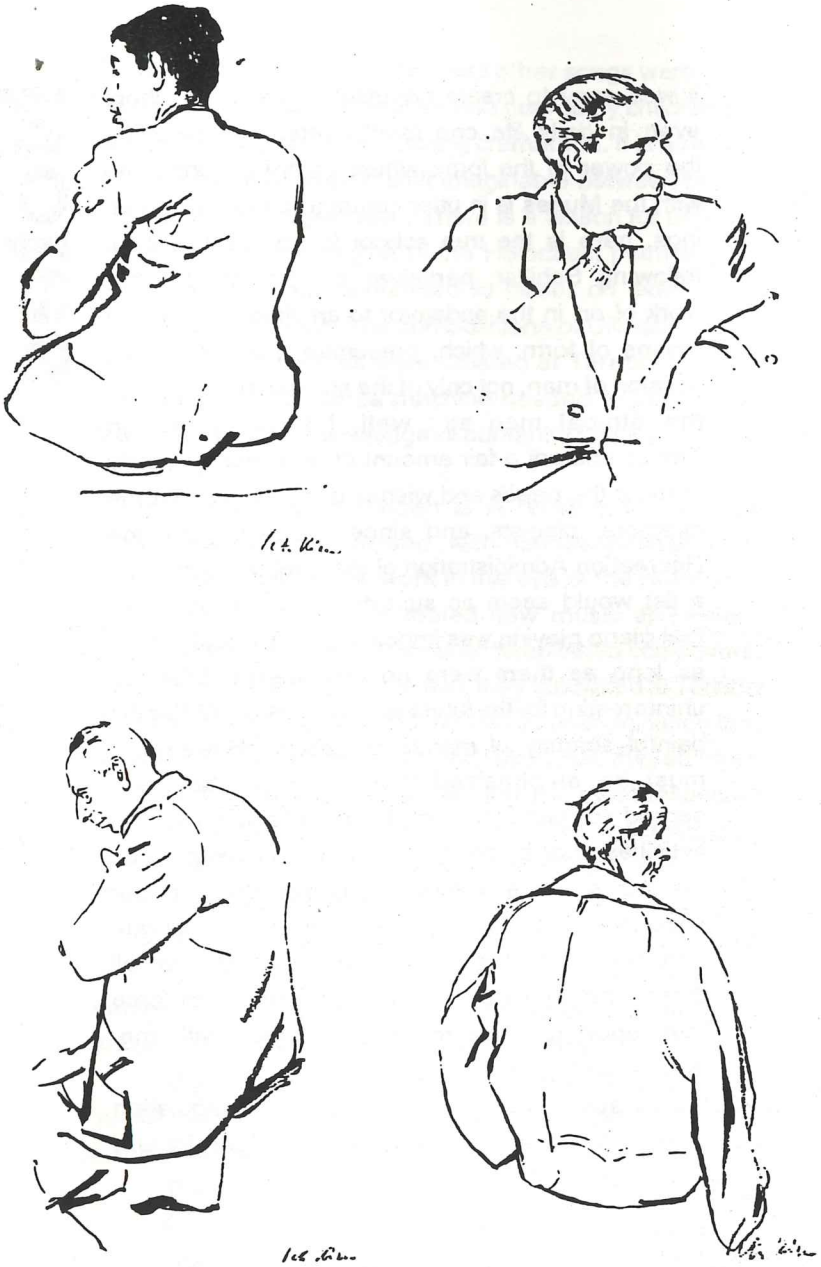
But Viktor Ullmann himself asked for no pity. He spoke clear-eyed and without sentimentality about the discipline of a life in art at Terezín:

> Theresienstadt was and is for me the school of Form. Earlier, when one did not feel the impact and burden of material life, because they were erased by comfort, this magic accomplishment of civilization,

> it was easy to create beautiful forms. Here,where even in daily life one must overcome matter by the power of the form, where anything connected with the Muses is in utter contrast to the surroundings, here is the true school for masters, if one, following Schiller, perceives the secret of every work of art in the endeavor to annihilate matter by means of form, which, presumably, is the overall mission of man, not only of the esthetical man, but of the ethical man as well. I have written in Theresienstadt a fair amount of new music, mainly to meet the needs and wishes of conductors, stage directors, pianists, and singers, and thereby the Recreation Administration of the ghetto. To compile a list would seem as superfluous as to point out that piano playing was impossible in Theresienstadt as long as there were no instruments. Likewise uninteresting for the future generations should be the painful scarcity of manuscript paper. However, it must be emphasized that Theresienstadt has served to *enhance*, not to impede my musical activities, that by no means did we sit weeping on the banks of the waters of Babylon, and that our endeavor with respect to Art was commensurate with our will to live. And I am convinced that all those who, in life and in art, were fighting to force form upon resisting matter, will agree with me. (Karas, 197)

Music born of such commitment to the creative imagination must surely bring us oracles about the life of the spirit and perhaps our own fate.

Austin Clarkson
York University



Sketches by Petr Kien, clockwise from upper right hand corner: Pavel Haas, Hans Krása, Viktor Ullman and Gideon Klein

Texts

HANS KRÁSA
Fünf Lieder, Op. 4

1. Ihr Mädchen seid wie die Gärten (R.M. Rilke)

Your faithful bloom is like a garden
In an April evening's light:
Springing forth on countless journeys
With never an end in sight.

2. An die Brüder (Latvian folksong)

Lift up my cup then, brother,
And find within three draughts of woe.
Two sips are tears for my mistress,
And the largest and driest,
The tears of my wife.

3. Mach, daß etwas uns geschieht! (R.M. Rilke)

Force that almost broke us!
How it caused our life to tremble,
And would exhalt us
Like a glance,
Like a song.

4. Die Liebe (Catullus)

Ah, I hate, and I love!
So, why do I do it?
Don't know!
I feel nothing:
It cuts, then it hurts.

5. Vice versa (Christian Morgenstern)

The rabbit, alas, is in the grass
Hoping that no one will take him to task.
With considerable skill a bird he has snatched

And having accomplished this difficult task
From a neighbouring hill, in a sudden impasse
A dwarf has appeared, with a spoon in his grasp.
Hare glances at him, when he has the will:
A God in the distance, soft and still.

Translated from the German by Daniel Foley.

PAVEL HAAS
Ctyri Pisne (Four Songs)

1. I've heard the wild geese (Wei Ch'ing-wu)

Home is there, far away
Where you belong,
Wandering heart.

At night so strange,
In autumnal rain
When sorrow's cold breeze
Felt its chilliest.
In my towereing house
I've heard the call of the wild geese.
They just arrived.

Home is far away there.

2. In a bamboo grove (Wang-wei)

I am alone in a bamboo grove.
Strum my lute,
Just a few quiet chords
And whistle just for me.

Just tell me who,
Who knows where.
In a bamboo grove
I am alone.

Where in the grove
I am alone
Waiting for the moon
To rise.

3. The Moon is Far Away from Home
(Chuang Tzu-lin)

From ocean's darkest depths
The moon is rising.
Far away it's blossoming too,
And love is mourning its futile dream.

Love is mourning its dream,
Awaiting a far away evening.
The moon brightens at my sorrow.
I don my nightgown; the dew is cold.

My hands, how empty you are to say it all!
O sleep, give me a dream of returning home.
O sleep, this dream you cannot give:
My longing keeps me awake.

4. Sleepless Night (Chan Yi)

Bamboo stems rock in the breeze;
The moon squats on a rock.
Towards the Milky Way
The shade of a wild duck has flown.

I'm thinking of our reunion:
The dream eludes my eyelids
And while I'm happily singing
Magpies are waking the day.

Translated from the Czech by Jan V. Matejcek

BIOGRAPHIÉS

Brian Nickel, baritone

Brian Nickel is currently a member of the Canadian Opera Company Ensemble Studio. Last summer he performed the role of Nick Shadow in Stravinsky's *The Rake's Progress* at the 1992 Aldeburgh Festival under the baton of Roderick Brydon. Earlier this season he made his Canadian Opera Company solo debut singing the role of Enrico in Haydn's *L'isola disabitata* with the C.O.C. orchestra in concert.

Brian has performed in opera, concert, and in recital throughout Canada. In recent seasons he has been heard as Count Almaviva in *The Marriage of Figaro* and as Simeon in Debussy's *L'enfant prodigue* at the University of Toronto. In *Don Giovanni* he has performed the title role with Co-opera in Saskatoon and the 1993 Banff Summer Festival directed by Brian McDonald, and the role of Masetto in a recent benefit concert performance.

Mr. Nickel's concert experience includes recording for both CBC radio and television. He has performed the St. John Passion with the Niagara Symphony. He has also studied lieder repertoire with Martin Isepp and his recital work includes several recitals in recent Banff Summer Festivals.

Recent engagements include roles with the Canadian Opera Company in Carmen, Madama Butterfly and the world premiere of Nosferatu.

Andrew Burashko, piano

28 year old Russian born pianist Andrew Burashko has performed as soloist and chamber player throughout Canada and Europe. He appeared with the Toronto Symphony four

times before reaching his twenty first birthday and has played with the Hamilton Philharmonic and the Vancouver Symphony orchestras. Performances in the 1992 Vancouver Chamber Music Festival and in the same year at the Budapest Spring Festival elicited superlative responses. Andrew Burashko's interest in contemporary music has led to appearances with Arraymusic, the Esprit Orchestra, New Music Concerts, and Continuum Contemporary Music in Toronto. He has been asked to perform the Canadian premiere of the Schnittke Piano Concerto with the CBC Vancouver Orchestra. He has played under conductors Andrew Davis, Victor Feldbrill, and John Williams.

Mr. Burashko completed his performance and Artist Diplomas at the Royal Conservatory of Music as a pupil of Marek Jablonski and Leon Fleischer. Currently he is a private pupil of Bella Davidovich in New York and a faculty member at the Royal Conservatory of Music in Toronto.

Accordes String Quartet

The Accordes String Quartet were originally brought togerther in 1975 to premiere a string quintet by John Beckwith. Their keen interest in contemporary music has continued over the years, particularily since 1978, when they began presenting their own recitals in venues such as Hart House and Roy Thomson Hall.

Their numerous appearances for New Music Concerts have included peformances by Elliott Carter, Ben Johnson, Peter Paul Koprowski, Brian Cherney, Peter Michael Hamel and Ann Southam. Most recently they have recorded Jean Papineau-Couture's "Slano" for string trio on a forth-coming CentreDiscs recording.

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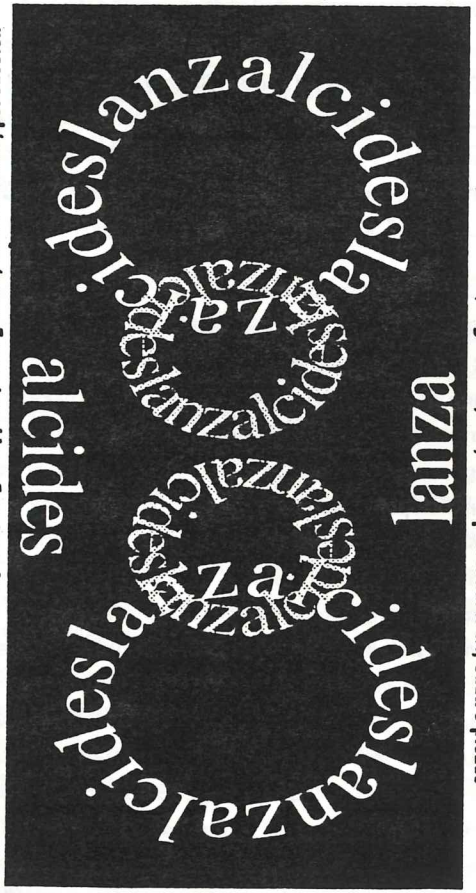
new music concerts presents

alcides lanza, guest conductor, piano, Meg Sheppard, acting voice, Pierre Béluse, percussion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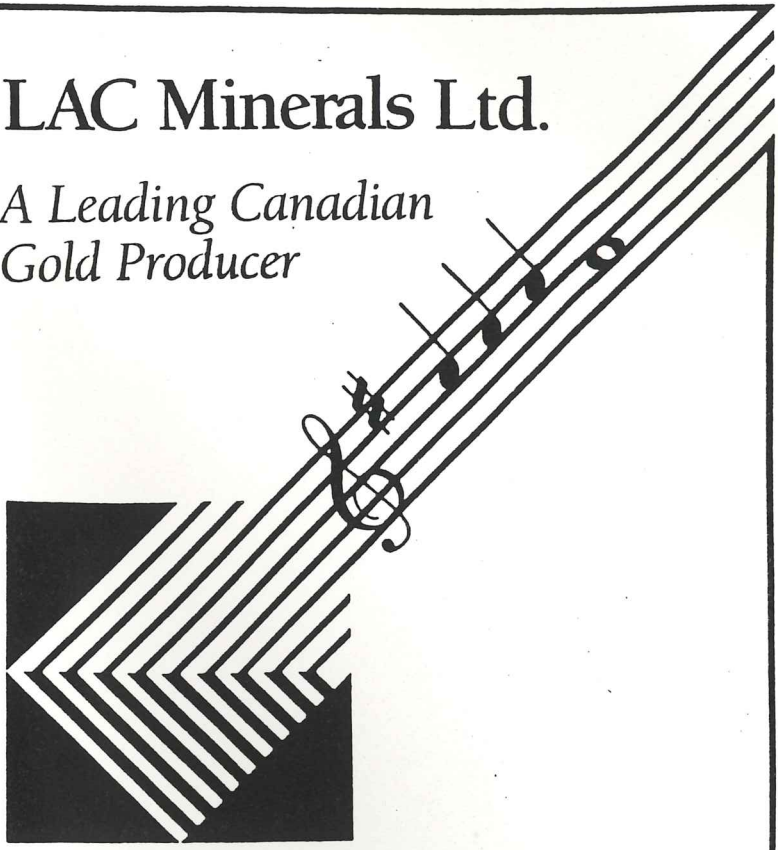

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